



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

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# Newsletter

May 1997

## Backyard Monuments

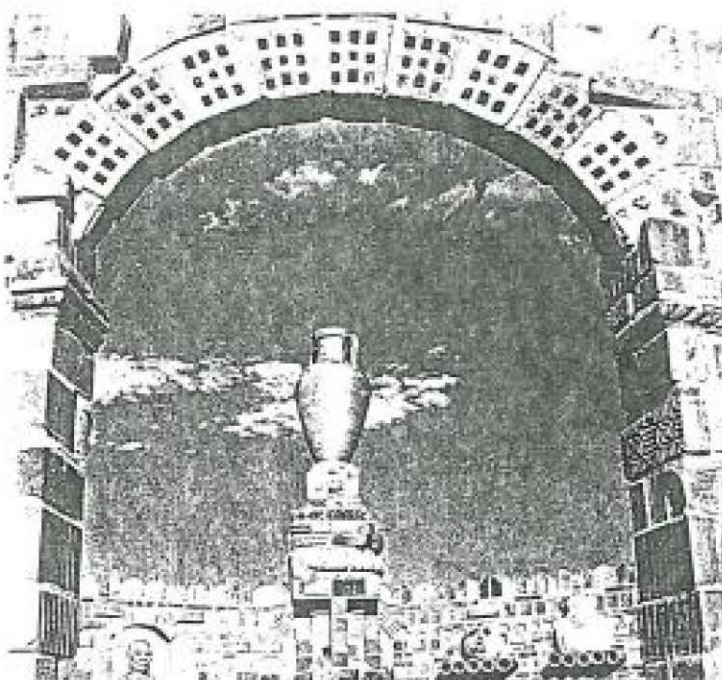
Robert Harrison will be spending a month in British Columbia this summer running a workshop at the Sumas brick works. His large, site-specific pieces are made with industrial processes, but manage to hold onto the soul of clay. Spirals and Greek columns are common elements of his work. Harrison sees his installations "as sanctuaries. When you enter them I want you to enter another dimension."

He began clay life with Robert Archambeau at the University of Manitoba. He trained as a potter, initially, but gave in to his burgeoning interest in architecture, influenced by a trip to England and the large earth works being done in the mid-seventies.

During a residency at the Archie Bray Foundation he created "A Potter's Shrine", a round, open-roofed brick temple containing the work of potter deities like Akio Takimori and Alison Brittain. The urn that crowns the central column is particularly beautiful. It is a place for a potter to have a moment of communion with the sky and spare a thought for all the potters before and after us.

In 1986 he was working on an outdoor installation in San Antonio. It seemed a natural leap to adobe, a mixture of straw and clay that is an ideal building mixture in the American Southwest. He constructed Tex-as-X, an x in a circle

Continued on page 8



A Potter's Shrine Robert Harrison

## Editor's Notes

\*\*\*A quick note to clear up a possibly inflammatory situation: last month's meeting minutes noted that the board has scheduled a retreat. Unfortunately, a board retreat does not consist of a luxury suite at the Oak Bay Beach Hotel (or we would have a much easier time getting board members). Nor is it even a weekend of yoga with nude rock-climbing as a bonding experience for the participants. Rather, it is a day spent in someone's back yard - and inevitably pot-luck - with no formal agenda. It is a chance to air out all those quirky but good ideas that don't get aired at the regular monthly meeting due to time constraints. You know, "Why are we here and where are we going", type of stuff.

\*\*\*I have been thinking about the collective suicide of the Heaven's Gate cult. I can't bring myself to see it as the tragedy it undoubtedly is, especially to the remaining family members of the group. I have known two friends who took their own lives, one in utter despair and loneliness, the other to escape the final debilitation of a terminal illness. I was at the bedside of this latter friend, in a sunny apartment with a view of the ocean and the boats that he loved. He said goodbye to us, his immediate family remained in the room with him while the rest of us held hands in the living room and prayed in our own ways. He was surrounded by the people he

loved, but none of us went with him. He was the voyager sailing out into waters as yet uncharted by us.

At that moment, I knew intimately the need that made our neolithic ancestors put their finest pots in the graves of their dead. If I could have, I would have seen him returned to the earth curled into a pot, to dream until his season came again, like the beloved father/brother/son who now resides behind glass in the British Museum. I thought of the clay sarcophagi of the Etruscans, lovers smiling at each other into an eternal afterlife. I envied the faith of my ancestors, their certainty that the soul survives the death of the body and is taken to a happier realm. A land where they will still need their favourite sandals and the comfort of their bed.

From what I have read, the members of Heaven's Gate had a faith equally strong. Twenty years ago the leader of the cult gave a lecture in Oregon, at which point over a dozen members of the community disappeared. They abandoned homes, bank accounts, pets and even, in one case, their children. They were told that they must be ready to abandon the earth at any moment, and must hence be rid of earthly ties.

When the moment finally came, they went out to dinner, a final ritual to

acknowledge the bodies they were discarding. Then they lay down together and died. They went peacefully with no fear, anticipating new bodies and a welcome into the Universe by enlightened beings.

They had one of the most unique dying experiences that any human has known. Mass deaths are usually fraught with violence, hunger and disease. They fully welcomed what awaited them, had, in fact, chosen it for themselves. They went accompanied by their chosen family members, and pitied us who were left behind. I could argue that they must have been unhappy in their old lives, to run towards this arcane philosophy so readily. I could point out the rejection of sexuality so strong that some had mutilated their own bodies. I cannot, however, refrain from a wish that my own death (long in the future, I hope) will be as easy as theirs. And, as I might wish faintly upon a star, I hope that the aliens were indeed waiting for them in the wake of the comet Hale-Bopp.

Karen Opas



## Potter's Guild of B.C. Newsletter Website: <http://www.cwin.com/chome/redhen/Pguild>

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer  
Gallery Assistants: Julia Maika, Christina Loch, Aaron Nelson, Melanie Corbin, Tamara Ball

### 1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

### Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40

### Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Linda Doherty; Vice President: Gillian McMillan; Treasurer: Pat Taddy; Secretary: June Macdonald; Directors: John Cloutier, Les Crimp, Fay Hickey, Carol Mayer, Deborah Tibbel, Ron Vallis, Laura van der Linde, Janet Turpin.

Email: [bcpguild@intouch.bc.ca](mailto:bcpguild@intouch.bc.ca)



## Corner Chair

Preparing for the Annual General Meeting and Awards Ceremony, I have talked to several potters who have been members for several years. We have chosen to recognize three people who have given many years of service to the Guild. There are others who deserve this award, but three stand out. They are Jan Kidnie, Hiro Urakami and Don Hutchinson. The awards are being presented by life members Stan Clarke, Jean Fahrni and Ruth Meehan. Other life members attending are Georgina Hughes and Johanna Polberg.

It will be a chance for the old to meet the new and share a little history. This information will aid in writing of the history section in the book we are publishing. The meeting will start promptly at 7 pm, (Friday May 2nd in room 269 at Emily Carr ) to give us extra time for the awards and refreshments after the business is completed.

Hope to see you there.

The Board of Directors would like to recognize the following members of the Potters Guild for being members in good standing since at least February of 1977; Barbara Baanders, Trudi Bergstrom, Marlene Bowman, Meg Buckley, Bernard De Aguiar, Don Hutchinson, Martha Melling, Sally Michener, Donalda McLaren, Darlene Nairne, Keith Rice-Jones, Rita Rowbotham, Jeanne Sarich, Wayne Sayer, Ron Tribe, Elsa Schamis, Maureen Wright, Debra Sloan, Georgina Hughes, Jean Fahrni, and Stan Clarke. Some of these people go back further than 1977, but none of the membership lists prior to February, 1977 are complete. If we have missed anyone, please let us know.

Last Minute alert: Longtime member Debra Sloane is standing for election for the board of directors.

Linda Doherty



## Book Update

### As of April 20th, 1997

Thanks to everyone who got their information in by April 15th. Thanks also to those who called to let me know that they would be a little late. If you don't have everything in yet, you are holding up the production of the book. I don't have time to call all of you, so please make sure your blurbs are in.

**Blurbs** —Editing is underway and you should be receiving your first edit soon. Instructions will be enclosed for you to either accept it or revise it, please send it back as soon as possible. Please don't phone in your approval, as your signature is required. We will accept a fax.

**Black & White photos** —Deadline extended to May 15th.

**Colour Photos** —If you had your donation pot photographed, they turned out great. If you sent in a photo you should have been notified if they were accepted or not. If you are sending a pot to be photographed, it should be at the Gallery now. The last photo session is Tuesday, May 6th.

**Funding** —Lottery for Pottery raised \$6,500 for the book fund. Still no word on grant applications.

## **Made in Clay '97**

You are invited to the 4th Annual Pottery Sale on:

**Friday, May 2nd 10 am - 6 pm**  
**Saturday, May 3rd 10 am - 6 pm**  
**Sunday, May 4th 10 am - 4 pm**

at Performance Works,  
 1218 Cartwright St., Granville Island.

\*\*\*Participants can purchase parking for \$5 per day on Saturday & Sunday in the Emily Carr Staff Parking lot. Please contact Sue Griesse if you are interested at (604)731-0211 by Wednesday, April 30.

## Letter to the Editor

The Editor,  
 Newsletter, Potters Guild of BC

The "Newsletter Report" submitted by Deborah Tibbel as part of the Annual Report contains several points that I would like to see discussed at the Annual General Meeting.

The style and format of the newsletter have improved greatly, and Karen Opas's familiarity with the clay community has restored the warmth to the newsletter that was lacking for some time. This publication fosters a sense of community and is one of the most important aspects of our guild as far as many members are concerned. Those outside the lower Mainland (especially in isolated areas) rely on it to keep them in touch with their fellow potters and the month by month activities of the guild. This is information they cannot get anywhere else. While there is certainly room for a wider body of information extracted from sources which may be unavailable to the general membership, I wonder at the suggestion that we are to "look for more changes" to our newsletter so that it "reflects the image we want to lend to our community".

What alarms me, however, is that reducing the number of issues (or producing smaller issues) is being considered. There are currently no issues being produced during the summer months. Monthly updates from September to May is crucial on everything from workshops, deadlines for grant applications or shows, to informing the membership of important board decisions on which they may want input.

I hope that members attending the AGM will give serious thought to how important a regular and informative newsletter is to our organization and that there can be some discussion on this.

Rosemary Amon.

## Clay

A pile of clean dirty clay  
Staring at me  
As if to say "I dare you  
To try to make anything of me  
But a pile of dirty mud".

Resisting the pounding  
The centering  
The lifting and shaping.  
Sometimes blowing up and  
Scattering all over the wheel.  
And sometimes allowing me...

Ah! But under the master hands  
The clay molds to  
The master's wishes  
Creating a vision  
A masterpiece no less.  
Curved lines and shapely form  
Answering to the masters sleight of hand.  
And from that dirty ugly pile of mud  
A masterpiece is created  
Perhaps to sit on the mantelpiece  
To share with friends and loved ones  
Perhaps for a friend  
Appreciative of the gift  
Of the master's hands.

Ah! For the master's hands...  
Alas! I am just a beginner.  
I can only watch  
The master at work  
And wonder why all my creations  
Are accidents of a sleight of hand  
And not what I had in mind at all.

J.A.L. "Lawrence" Jacques

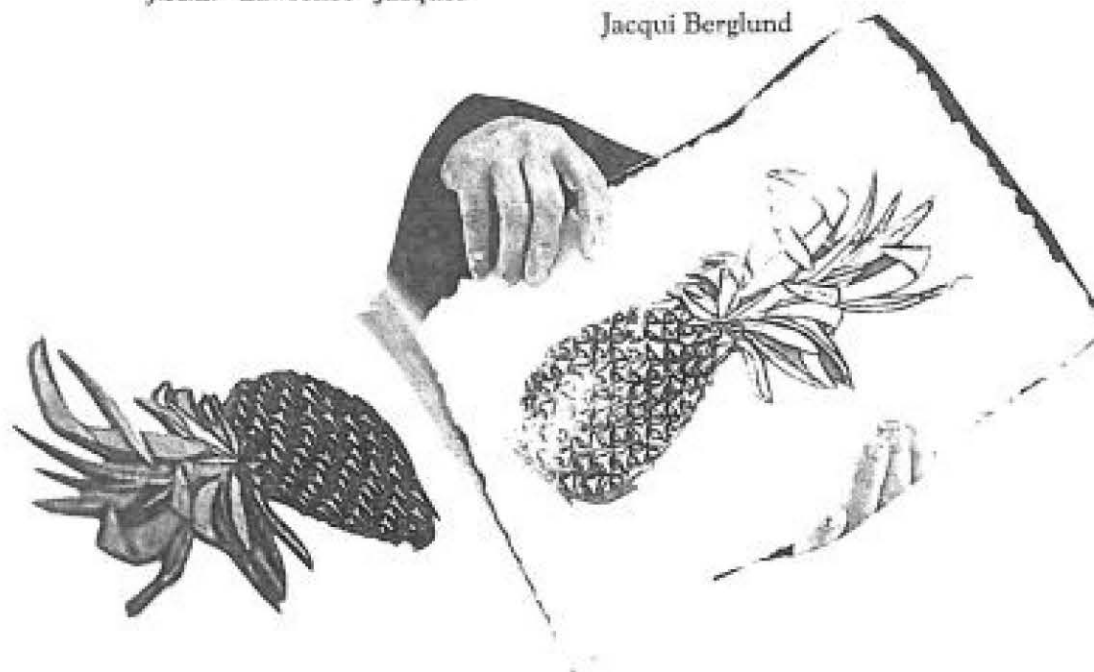
## Paper Clay

Imagine a clay body that can be used to make large clay sculptures with little or no warping or cracking, has incredible green strength and can be assembled from wet to leather hard to dry! And that, when fired, weighs up to 50% less than ordinary clay bodies. With such a clay, construction, firing technique and other applications can range from the conservative to the innovative. This miraculous body is made of clay and paper.

Paper clay can be hand built, cast into moulds or poured onto large plaster bats to make slabs of any thickness. You can reinforce weak or super thin areas as wanted by adding fresh layers of wet and/or dry slabs of paper clay. It is possible to combine thick and thin paper clay slabs to forms that may have a 2 1/2" thickness next to 1/2" thick elements. Even dry sections can be assembled, using wet paper clay as an adhesive. When these joints dry you can build up or fill areas by adding more wet paper clay as wanted.

As with ordinary clay, all kinds of surfaces are possible. There is no limit as to what can be done with paper clay. I have even developed an Intaglio print making process using paper clay "porcelain". If you are interested in a workshop to explore paper clay you can contact me at (604)987-3300 (home) or (604)254-2132 (studio).

Jacqui Berglund



Pineapple Intaglio on clay, Jacqui Berglund

## Potters in the Province

When I enrolled at Malaspina college in Nanaimo, I thought I was going to be a painter. I accidentally took a pottery class and have been happily hooked ever since. After college I went back to work in the insurance industry full time (to make ends meet) and took night courses in clay at North Island College. There I began my career as the "Alligator Lady".

Little Alligators began appearing in, on and around my work. For some reason the idea of building a really big alligator took hold. Soon a seven foot long alligator could be seen lounging where my kirchen table had once been. When I tried to fire it, it promptly blew up. Almost one year later with the aid of a fiberglass maquette and many, many raku tiles, the beast was born. He made his first appearance at "The Last Show" at the Tidemark Theatre in Campbell River in 1992.

Since then, my big guy has become a sort of mascot, and has travelled with me to shows in Harrison Hot Springs, Chamaimus and the Filberg Festival in Comox. It's funny...little boys always put their fingers in his nose!

Now I divide my time between my job, my home studio and teaching classes. I am currently showing work at the Potters Place in Courtenay, the Kingfisher Gallery in Qualicum and the Impressions Gallery in Campbell River. Spare time is dedicated to friends, family, gardening and marble carving. I am grateful to my husband for his unfailing support, and for being my biggest fan.

I work primarily in raku. The unpredictable nature and spontaneous results fascinate me still. I love to have fun with my work, injecting humour into many of my pieces. I hope there is a larger studio in my future —and more time to be in it. There are so many possibilities and so many things to try.

Ellen Statz  
Campbell River, BC

## Guild News

With the last issue of the newsletter, all current members received a copy of the 1996 Annual Report and abbreviated financial statements (the complete version, with notes, will be available at the Annual General Meeting, and also from the Guild office). Apparently, the Annual Report's Newsletter Committee Report has ignited the fire under some of our members - which is a good thing! The committee could only hope for such a passionate response to the suggested alternative of producing fewer issues of the newsletter; the committee simply wanted to initiate a dialogue about the importance of the newsletter to our members (thank you Rosemary Amon for your apropos letter to the editor). The suggestions are merely that, suggestions, and are nowhere near a fait accompli!

Some members may recall that two summers ago Karen Opas kindly undertook the task of recruiting volunteers for a three day stint at the PNE. Unfortunately, there were very few members who were able to commit to one 3 or 4 hour shift, and we had to cancel our booth at the last minute, creating havoc for the Arts & Crafts coordinator. Well, the A&C section has reformatted its inclusion of non-profit and/or community organizations this year by offering the same complementary booth for one day only to participating groups throughout the fair. Needless to say, I've slotted the Potters' Guild in for Sunday, August 24th (10:30am - 10:30pm). Three hour shifts of two people each are needed so, if any of you are desperate for some community service time, please give me a call at the Guild office.

Made In Clay preparations have been escalating over recent weeks as the dates get closer and closer. Ads have been placed in the Georgia Straight and the Vancouver Courier, as well as in all the free listings available. There are still two booths available (which will become an aisle if not sold) - please call the office if you are still interested in participating.

For the week leading up to Made In Clay and the AGM, the Guild looks forward to having Renata Benov, a grade 11 student from South Burnaby School here as part of her workstudy program. Renata has taken several 2 and 3-dimensional art courses,

and is thinking about enrolling in ECIAD when she graduates. There will be a lot happening here that week for her to sink her teeth in to: the installation of Linda Doherty's exhibit, prep work for Made In Clay, and the AGM. Renata will be able to see many different aspects of being a professional artist which I hope will encourage her to pursue it further.

## Gallery News

March sales in the Gallery were much better than predicted, thanks to a few great days at the end of the month. March finished 11% ahead of last March's sales and positively contributed to a 10% increase for the first quarter of '97 over the same period in 1996.

April's exhibit, *Virtuality* by Susannah Carnie, has caused a lot of visitors to the Gallery to think about clay in a different way. All six pieces are hung on the wall, leaving the floor area bare of the usual clutter of plinths (allowing us to lend the plinths to Maureen Wright's benefit). Susannah's work, small boxes and spherical forms connected by twisting and looping lengths of clay tubing (striking against a dark purple wall) evoke images of our internal plumbing systems, yet leave us feeling oddly exposed. The piece that draws the most attention is not

completely interconnected but has what appears to be a hand pump to manually start the system in case of failure! As Susannah prepares to leave Studio 5, the Potters' Guild wishes her great success in her future explorations with clay.

The Gallery will undergo yet another change of appearance with the installation (literally!) of Linda Doherty's exhibit *Free as a Bird*. Along with the hundreds of birds to be suspended from the ceiling, Linda has created birdbaths and birdhouses for this exhibit. *Free as a Bird*, a tribute to Linda's mother, is about the search for freedom in our complicated lives and poses the questions: "What is freedom?" and "Which bird is truly free?". The exhibit opens on Thursday, May 1st (6 - 8pm) and continues until Sunday, June 1st.

The feature artist of the month for April was Yukiko Kurata, and in May the Gallery looks forward to featuring Karen Opas' work (our busy newsletter editor does get to spend some time in her studio!).

On Thursday, May 22nd (6 - 9pm), the Gallery will be hosting a reception for John Leach. A display of his work will be in the Gallery after May 6th, and will continue until the end of May - all the pieces are available for sale.

Jane Matthews

## **You're Invited...**

Thursday, May 1 (6 - 8pm) - opening reception of Linda Doherty's exhibit, *Free as a Bird*

Thursday, May 22nd (6 - 9pm) - reception for John Leach

at the Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver

## **Gallery of BC Ceramics - Upcoming Deadlines for Submissions**

June 23 - Submission of work for the July exhibit *A Garden Tea Party*, in the Gallery of BC Ceramics. All members of the Potters' Guild are encouraged to bring work in for this non-juried show. Work will leave the gallery as it sells (high tourist time) so we will need to have backup stock. Please bring your business cards to display with your work, and please tag the pieces with retail prices (50% commission), your initials and number of piece. Call Jane if you have any questions (604)-669-5645 or email [bcpguild@intouch.bc.ca](mailto:bcpguild@intouch.bc.ca).

July 31 - Deadline for Exhibit Proposals for 1998. Application forms and guidelines are available in the Gallery or we can mail one to you.



## Small Pleasures

When I picked up the March '97 copy of Ceramic's monthly and flipped through it, my eyes were stopped by a page of photographs. Porcelain sculptures, teapots and exquisitely painted boxes immediately drew my eye. The forms, surfaces and firing techniques varied widely, and I wondered what the exhibition's intent was. Upon reading the text I discovered that it was the Orton Cone '97 exhibition. The parameters are only that each work must fit inside an Orton Cone box, which measures 3x3x6 inches.

The photographs gave an illusion of monumental size, so that one piece that I had assumed to be about 6 feet tall turned out to be just over 5 inches. I was intrigued by the paradox of scale. A few weeks later I was in Las Vegas at NCECA, touring the commercial booths where I was delighted to discover the entire Orton show of over 100 pots ensconced in 3 glass cases. It had the feel of a Victorian curio cabinet, and about 10 people at a time crouched, their noses pressed against the glass, while a long

line waited to view them.

When it was my turn I realized that my initial encounter with the exhibition in Ceramic's Monthly made me look at each piece much more carefully. I was grateful that I was able to properly appreciate each piece, rather than let my lazy eye roam quickly over the bewildering assortment in front of me.

Karen Opas




## Techno Tip

A conversation with Paul Mathieu revealed a renaissance solution to one of majolica's difficulties. Because the glaze is so powdery decorating can be a big problem if you can't get at it right away.

After dipping bisque ware in the base majolica glaze, fire your pieces to anywhere from cone 012 to cone 08. You can then paint with your stains and avoid the problem of dust and smudging that plagues a lot of detail work. You can still scratch through to get a nice white line. You may want to sinter fire higher or lower depending on whether you want a less absorbent painting surface or an easier sgraffito surface. Apparently, our fellows in the 17th century then sprayed a fine layer of clear glaze over the painting and gave it a final glaze firing. This is something you should probably do a few tests on before you fill your kiln!

Courtesy of Paul Mathieu and Piccolo Passo.



Just a quick note to let you know that we have the largest selection of pottery supplies in Western Canada and can also order in anything you require.

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## Notes from the Kiln

In Japan, the word Gama means Kiln.

The two kilns at the Tozan site in Nanaimo are Anagama (Ana=hole, gama=kiln) and Noborigama (nobori=step, gama=kiln). These two types of kilns are in use throughout Japan. However, while the basic form is similar, the final design differs from region to region. Hence the designation Tozan to both these kilns.

The older of these styles of kiln is the Anagama. It is a long tunnel like structure, similar to a sail boat hull without the keel, turned over and partially buried in the ground. Inside, the floor raises from the fire box area, in three terraces where the ware is stacked, to the flue area in the upper or rear of the kiln. In this type of kiln all the pottery is exposed to the full brunt of the fire box. A "solar wind", if you will, of tremendous heat, flames, and ash strike the surface of the ware causing a wide range of change to the glaze and clay.

The Tozan Noborigama is a kiln that consists of Dogi and 4 large interconnected chambers that step up the hill, each chamber being one giant step.

The Dogi is both a fire box and ware chamber, pottery from this area displays similar characteristics to pots from the Anagama. The kiln is primarily fired from

this area, the heat being drawn up through the chambers to the flue area. When the proper temperature is achieved in the Dogi, the stoking area and air intakes are closed off. Supplemental stoking proceeds to the next chamber by way of stoke holes on each side of the chambers till it fires to temperature, and so forth up the remaining chambers. Pottery in the upper chambers is affected by the fire, but not nearly as much as pottery stacked in the Dogi or those from the Anagama.

*End of June '96, one eye cocked to the moon, the other to the owl hole.  
Watching, waiting to feed this Dragon again.*

*A new kiln encountered down this "clay road" 25 years long and many more to go.*

*Four days into this kiln, a Tozan Anagama this time.*

*Two days stacking: teabowls, large vases, jars, platters, bowls, Inukshuk Sculptures.  
Two days feeding this Dragon, listening, watching, learning it's appetite.*

*"Time", flame down at the owl hole, quiet in the fire box. Stoke: 12 large pieces of wood. Ducking as flames leap and roar, listening to it crunch the bones of the fire, wood popping and snapping, black smoke and flame billow out around the fire box door. Flames and smoke shooting out the chimney top 20 yards*

*away. Minutes pass, the roar quiets to a seemingly contented purr.*

*A view into the kiln through the side stoke hole, white hot and indigo blue tendrils of pure heat rise out of the side stoke ash pit and snake backward amongst the pots, pulling large flames from the fire box deeper back into the kiln, wrapping around and kissing against the pots as they pass.*

Ernest Watkins

Firing dates for the Tozan kilns are:

Tozan Noborigama — 17 May - 31 May

Tozan Noborigama — 26 July - 9 Aug

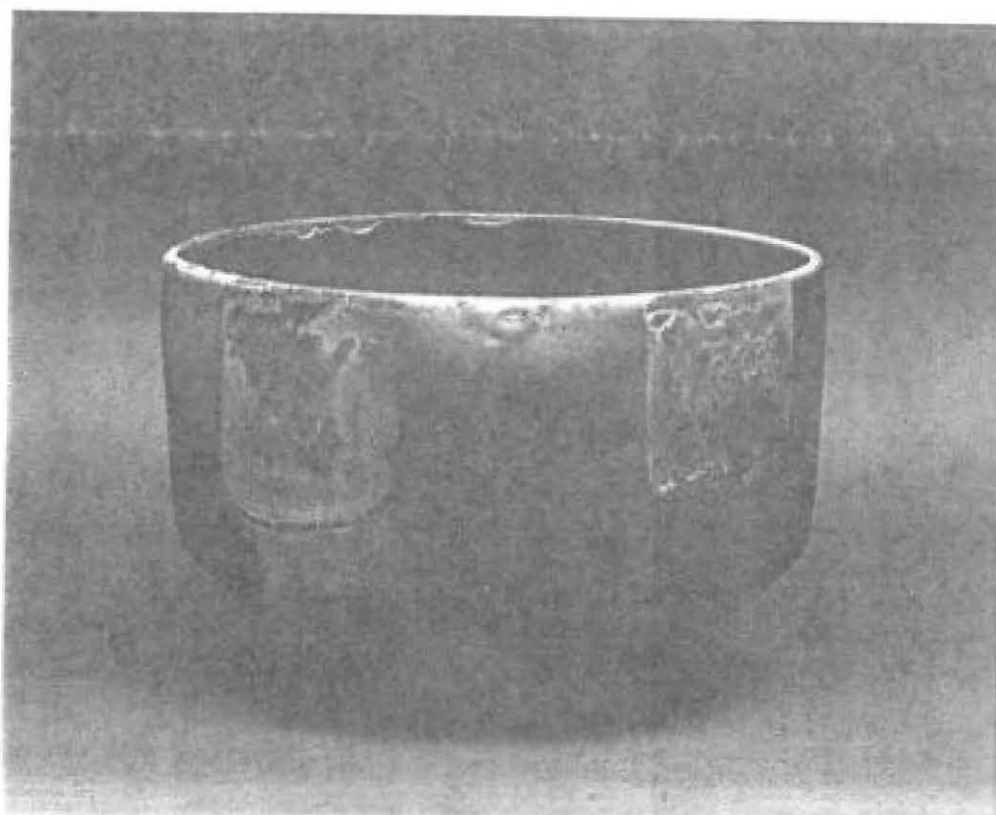
Anagama Workshops - 15 June - 28 June  
Malaspina University credit course  
Register ASAP with Jackson Hiroto (250) 741 - 2432.

Anagama workshop - 16 Aug - 30 Aug  
Women's firing with Linda Christianson

To participate in the firings or join the Tozan society call Gary Whelan at (250) 751-0860, or use;

New Fax #: (250)245 - 4225

Email: [jeorge@direct.ca](mailto:jeorge@direct.ca)



Porcelain Bowl Anagama Firing, Ernest Watkins

## Monuments, cont.

built out of adobe, wood and rock. The adobe is buff, and the small white rocks that create the circle the adobe sits in seem perfect reflectors of Texas's harsh light.

The images of his work are breathtaking: an earth and adobe spiral dug into the side of a grassy hill is planted with small trees. It is only upon climbing the hill that the viewer is rewarded with the entire picture. In another work, four tiled arches are connected by rounded brick columns. They stand in the midst of an arid wilderness, a fragment of an imaginary civilization. The next slide shows six pillars, extending from a spiral, mosaic path embedded in green grass. Each pillar terminates in two short, curved arms, suggesting both the arches that might have joined them and a human torso.

His work is architectural in scale. Not as large as the giant, winged bulls that formed the gates of ancient Babylon, it is built to invite human interaction, rather than intimidate. The five arches lined up in a row, ivy already starting to twine around them, invite you to step through them. Perhaps you will emerge not onto the grassy slope, but into some ancient pagan world.

The other form he uses is a pointy arch, strongly reminiscent of a gothic church. His forms embrace the Celtic, Greco-Roman and Christian holy places, yet

suggest faith and not doctrine.

"Reverent spaces are what these are for me," reflects Harrison. "There is a spiritual context for me in all my work on a larger scale. I didn't grow up with this attitude in my home, but have now discovered a need. The archway and space involved form a kind of sanctuary for me."

Galleries also need sanctuaries.

Increasingly, Harrison has found himself making installations for indoor spaces. At first, he found it difficult and simply transposed his outdoor concerns inside. But when he began planning an exhibiton for the Holter Museum in Helena, Montana, he had a revelation. A gallery offered full control of the viewers experience. The light, sound, first view, movement around and even air temperature could be controlled.

"Finally it dawned on me that I could, through the orchestration of light and space, force viewers to see things in a certain way and at the same time encourage them to participate more fully on a perceptual level, in the creation of this little world, or many parallel worlds."

It was also with the exhibition *Art/Architecture* that he began to explore the use of other materials. Had he built everything with clay, there was a very real question of the gallery floor collapsing. He used styrofoam, paper fiber, slip cast earthenware, gold-leaf, oxides, adobe and steel to create the sculptures that filled he

gallery. But even as he seemed to move as far from clay as he possibly could, the spiral earthenware shell forms evoked the wheel. "That's what making pots is all about," he says, "spinning, turning, the wheel, the spiral..."

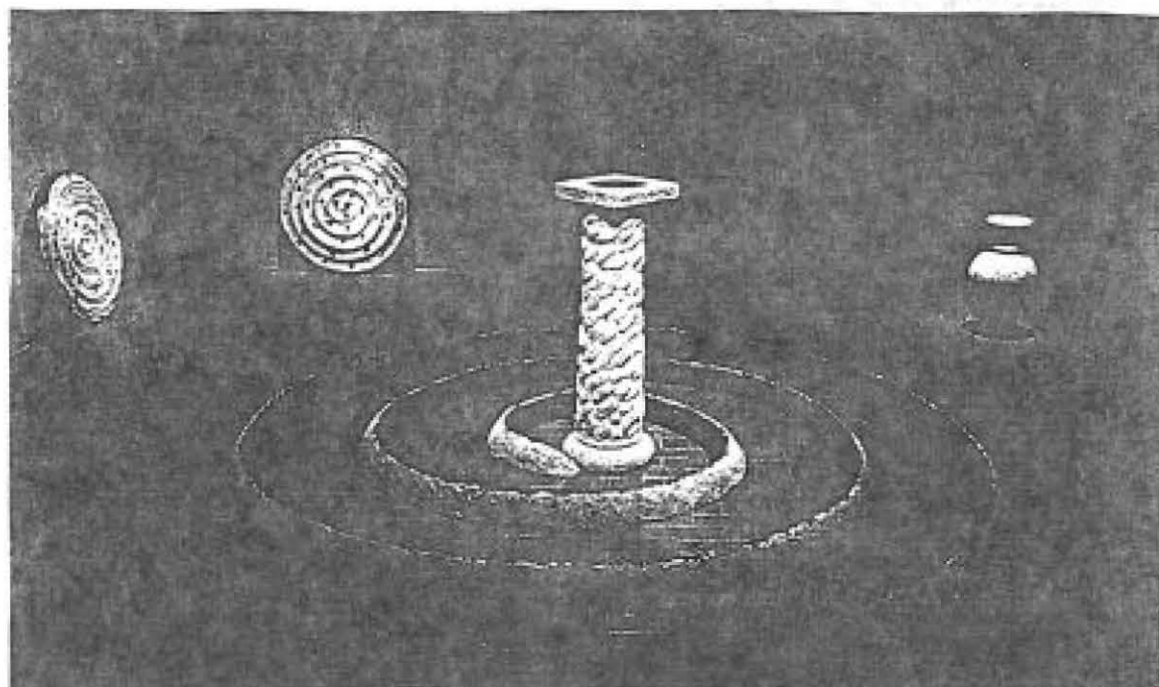
This summer he is looking forward to being outside again, "the opportunity to work in a new environment, brimming with stimulation and its own set of parameters, gets the creative juices flowing!!"

He goes on to say:

"A rare and golden opportunity exists here to work and discuss theory and practicum in the studios at ECIAD, and then move out, into the field and work on-site at Sumas Clay Products. I have been fortunate to have had the experience of working at a number of brick/clay product factories and, from my perspective, these sites offer tremendous stimulation and opportunities."

He continues "Most people are intrigued with the idea of working in a large-scale, site-specific direction. Working with a small budget, you too can build monumental works in your own backyard, or start your own sculpture garden or park! Covering a wide variety of building materials, and working ideas up quickly, the sky's the limit. Come join us this summer and explore your own large-scale desires!"

Information compiled by Karen Opas. For more information on Robert Harrison's workshop, call (604)844 - 3800.



*Historical Fragments Adobe, Stucco, Robert Harrison*



Dear Friends:

I want to thank everyone involved with the very successful benefit in my honour at Aberthau Community Centre on April 12, 1997. I don't know that I can put into words the intensity of emotions that I felt through this process.

Besides my family and close friends, who worked tirelessly on organizing this benefit, the artist community came forward with generous donations of very high quality. My neighbours and my students volunteered their time to help with the final planning and to assist with the set-up and operation on April 12th. The whole event was one of generosity and goodwill. Many, many people came out to the benefit. Some people did all of these things.

Trouble finds everyone at some time in their life. I have a good and grateful feeling knowing that when the call went out such a large community came forward to help me. Thank you to everyone.

Maureen Wright

## Slings of Mud: A Profile

Mudslingers was started by Rochelle Chinnery and Marc Lemieux, a couple of potters who saw a gap in the clay facilities Vancouver offers. Some people's production was too much for the community centres, but not enough for a studio of their own. Mudslingers is a studio designed to provide studio access to all types of clayworkers. It allows people to pursue a deeper involvement with clay than can be currently accessed through community centres.

Mudslingers is a 1,500 square foot fully equipped studio. It has five electric kilns, seven wheels, a fully stocked glaze lab and all the other amenities that constitute a professional studio. The studio currently has 200 members, each paying \$25 annually, with a drop-in fee for studio use. Members can also buy an assortment of high and low fire clays and common ceramic chemicals at the discount offered by large-scale purchasing. Members have full use of the studio six days a week, as well as technical support from Marc

and Rochelle.

The real benefits of this studio are the intangibles. It is a place where potters can meet and exchange ideas, share information or even get together after the studio closes for a drink! Due to the varied interests and artistic directions of the members, on any day there can be a figurative sculptor, a tile maker and a thrower, all working together and informing one another.

The members range from hobbyists and students to amateurs and professionals between the ages of 18 and 65. Recently, an internationally recognized potter from Tai Pei was using the studio to create works for the next Tozan firing. In the winter a life skills worker conducted her clay therapy sessions with her mentally challenged client. There are members who use the studio on a regular basis and there are members who drop by only on occasion. This mix creates a dynamic and exciting atmosphere. There is also an educational aspect to the studio. Classes in throwing, handbuilding and glaze technology are offered. Private lessons are also given to cater to the individual needs of members.

At this point Mudslingers has been open for one year and has firmly established itself in both the clay and business community. They hope to expand their existing facility by building upon their strong base of members. They also hope to elevate the awareness of clay work within Vancouver by increasing classes and workshops.

For more information about Mudslingers please call 688 - 2525.

Aaron Nelson techs at Mudslingers and has previously reviewed *Throwing Pots* and *The Tale of Benjamin Bunny*.



## **Saltspring Pottery**

*Established 1976*

### **Potters' Accessories**

**Pâté and Butter Knives, Spoons, Pickle Forks, Pestles,  
Honey Dippers, Cane and Wire Handles,  
Oil Lamp Burners and Chimneys, Cheese Domes, Corks,  
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(519) 653-2806**

## Unclassifieds

### For Sale:

Wholesale/retail handbuilt raku business. Fully equipped studio on Vancouver Island, established for 5 years, ideal for couple. Owner will train buyer. Selling for health reasons. Phone or fax (250)390-2387.

### For Sale:

Shimpo pug mill, \$1,800. Olympic electric kiln, \$800. Estrin Chest kiln, \$1,200. Dough Mixer, \$400. All equipment in good condition. OBO. Call (250)495-2360 in Osoyoos.

### Studio space available:

In Strathcona, pottery studio for rent. Gas & electric kilns available. Call Jacqui at (604)254-2132.

### For sale:

Pottery business, includes equipment, materials and marketable product line. (604)275-2724.

Call above number for studio available for rent.

### For Rent:

Sunny shared studio, available June 1st (earlier if desired). Approx. 250 sq. ft. personal space, plus shared kiln area and display/sale room. Wheel, extruder, glaze sieve & kiln available for sharing. Total studio area is 1,150 sq. ft., rent \$237.50, includes hydro and water. Contact 874 - 7134 by May 1st.

### For Sale:

55 cu. ft. arched gas kiln, c/w angle and channel iron frame. Full size 9' x 5' x 9'. Approximate weight 1 1/2 tons. Inside dimensions 68" x 40" x 50". Approx. 3,500 firebrick, 700 hardbrick. Extras: valves, pipe, 2 propane torches and chimney. Price \$2,500. Phone (250)838-7060. Or email: blussin@jetstream.net

### Spring Sale:

Thompson Valley Potters and Weavers Spring show and sale on Saturday May 3rd, 10 am - 3 pm at the Grand Ballroom, Stockmen's Hotel in Kamloops.

### For Sale:

Estrin Kick Wheel. \$350  
Call (604)538-0903

### Mudslinger Spring Sale:

Join the merry crew at Mudslingers for their spring sale, Friday, May 9th from 10 am - 9 pm, Saturday, May 10th and Sunday May 11th from 10 am - 6 pm. Mudslingers is located at 425 Carral Street, Vancouver. Call 688 -CLAY.

### Arrowsmith Potter's Guild:

Mothers' Day Sale at the Parksville Train Station on Vancouver Island. May 3 & 4th from 10 am - 4 pm.

### Terre en Transit

The Trois Riviere Ceramics Biennale travelling exhibition is on display from April 24 to May 26 at the Richmond Art Gallery. Call (604)231 - 6423 for hours.

### Fired Up! 13th Annual Show:

Saturday May 24 & Sunday May 25, 10 am - 5 pm. Works by Walter Dexter, Robin Hopper, Laurel Rolland, Gordon Hutchens, Kinichi Shigeno, Fredi Rahn, Denys James, Judi Dyelle, Sue Hara and many more. Location: Metchosin Community Hall, 4401 William Head Road, Victoria, BC or call (250) 474-2676.

## Good Looks...Great Read!



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## Calls for Entry

"17th Annual International Northwest Art Competition" showcases work of Northwest craftspeople. US\$1500 in jurors' prizes awarded. Juried from slides, works must be for sale. Contact Allied Arts of Whatcom County, 1418 Cornwall Ave, Bellingham, WA, 98225, phone 360 / 676 - 8548.

Entry deadline is May 9, 1997.

"World Triennial Exhibition of Small Ceramics" open to work no larger than 6x6x6 inches. Juried from actual work. Fee \$95 (US). Contact ULUPUH, Vaska 72, 10000 Zagreb, Croatia.

Registration Deadline May 17, 1997

Works due by June 14, 1997.

"City of Carouge" International Ceramic Biennial Competition, subject is 3 chess men: pawn, king and any third piece of maker's choice. Contact Musee do Carouge, Mairie de Carouge, Case Postale, Ch - 1227, Carouge, Switzerland.

Entry deadline is June 1, 1997.

"Art Throb; Erotic Art" at Mainspace Gallery seeks submissions for juried multimedia exhibition & sale July 25th to July 27th. Jury fee of \$10 each, \$25 for maximum of 3 pieces. All work must be exhibition ready. We ask that artists give 20% of sales, balance of profits after show expenses will be donated to Friends for Life Society.

Note of intent required by June 1st.

Entry deadline is July 18th, 1997.

"Visual Arts Development Award" provides grants between \$3000 and \$5000 for emerging or mid-career artisans learning new processes or in a self-study or mentorship program. This award is open to any one year resident of BC who is not currently a student. For more information contact Elizabeth Shefrin at the Assembly of British Columbia Arts Council, #201 - 3737 Oak St., Vancouver, BC, V6H 2M4, tel. (604)738-0749, fax (604)738-5161 or email: assembly@cyberstore.ca

Application Deadline is June 16, 1997.

"Ceramics: Art & Perceptions and CeramicsTECHNICAL" magazines seek articles, reviews, photographs, events, etc. Please contact them at 35 William St., Paddington NSW, Australia, fax: +61 2 9361 5286 or email: colman@zeta.org.au

## Workshops:

Emily Carr Summer Courses:

*Wheel Throwing Tableware*

July 7 - 25, Mon - Fri 9 am - 12:30 pm

\$356 3 credits

Instructor: Joan Bruneau

This course focuses on functional pottery, which serves both utilitarian and decorative needs for the user while embodying the potter's artistic intent, voiced through process, form and use. Basic and advanced throwing and constructing techniques, along with cut-and-paste and moulds. Slip and glaze application also included. Demonstrations will be supplemented with readings and slide lectures.

*Ceramic Site Specific Architecture*

July 28 - August 15,

Mon - Fri, 9 am - 12:30pm \$386

Instructor: Robert Harrison

The focus of this course will be on the construction of on-site work at Sumas Brick Works and Clay Products. You will explore individual ideas, first through drawings, models and critiques, and then through hands-on activity. Through the process of building, students will become familiar with engineering, design principles and a variety of construction materials. 3 credits.

*Handbuilding Workshop*

Saturday, August 9, 10 am - 5 pm

Robert Harrison \$45

Through slides, lecture, discussion and the possibility of hands-on activity an introduction to on-site sculpture. You are encouraged to bring your own ideas, sketches and maquettes.

*Throwing: Language of form, Process and Use*

Saturday, July 19

Joan Bruneau \$45

Addresses functional pottery while introducing a vocabulary of processes and forms.

To register, contact ECIAD Summer Credit Program 1399 Johnston St., Granville Island, Vancouver, BC V6H 3R9, tel. (604)844-3800 or fax (604)3801 or email: ptsinfo@eciad.bc.ca  
Should be contacted by May 5, but may accept later registrants.

*All Women's Anagama Firing* with Linda Christianson (August 16 - 26). \$250. Includes all glaze materials and firing. Free primitive camping on site or student residence at \$19.99 nightly. Contact Cathi Jefferson, 4477 Strathcona Rd. North Van., BC V7G 1G7 or tel. (604)929-9175

*Wood Fire Kiln Art 370.* 3 credit Anagama firing from June 15 - 28.

Accommodation as above. Contact Jackson Hirota at (250)741-2432 or register at Registrar, Malaspina University College, 900-5th St., Nanaimo, BC Canada, V9R 5S5. \$300

*The Green House at Christina Lake* offers art retreats in a renovated turn-of-the-century farmhouse, with accommodation for up to 10. This summer's plans include building a wood fired kiln for salt-glazing. Contact 1920 Richie Road, Christina Lake, BC, V0H 1E2 or phone/fax (250)447-6556.

*Denys James Studio on Salt Spring Awakening the Imagination* - June 2 - 6, Larry Green, Jungian oriented psychotherapist, and Denys James use multi-media exploration with emphasis on clay. For those interested in exploring the pathways between the unconscious mind and the generation of form, surface, image and symbols. Fee \$340, includes materials.

*Handbuilding and Low Fire Intro.* June 16 - 27 with Denys James. Use clay as an expressive medium, firing wood, soda, saggar, pit and raku kilns. For those new to clay. Fee \$475.

*Shifting Directions - rediscovering your creative force.* July 14 - 25. Rediscover your beginner's enthusiasm through a variety of creative learning approaches. Fee is \$475.

*Mexico 1997, San Miguel De Allende,* December 4 - 18 with Denys James. Initial sign up now open.

For further information or to register contact Denys James at 182 Welbury Drive, Salt Spring Island, BC, V8K 2L8, Canada, phone/fax (250)537-4906.

More Workshops



## Workshops, Cont.

### Randy Brodnax Workshop

July 13 - 19. \$800 includes accom. at local B&B, breakfast, lunch and dinner. Bring your own bisque fired pieces. Cedar Grove Pottery and Texas craftsman, Randy Brodnax, offer 7 days of pottery instruction. Each day features a different decorative process and firing technique. Participants will explore the dynamic potential of lichen glazes, copper flashing and oxide application. Firing includes wood and gas fired raku, saggar pits and sawdust reductions. Kiln construction and firing instruction will be emphasized.

Randy, a life-long potter and educator from Dallas, shares his experience in firing everything from functional dinnerware to large decorative vessels. Cedar Grove Pottery, owned by Sandy Dolph, offers an ideal location to relax and learn more about clay craft. She constructed her new log studio with students in mind. Contact Sandy Dolph, Cedar Grove Pottery, RR#2, Galiano Island, BC, Canada, V0N 1P0 or tel. (250)539-5814.

"John Leach Workshop" Saturday, May 24 & Sunday, May 25. For over 30 years John Leach has continued the family traditions set down by Bernard and David Leach. Cost is \$64.40 (includes GST). To register call Shadbolt Centre for the Arts at 291 - 6864, 6450 Deer Lake Ave., Burnaby, BC. Lots of people have already registered -don't delay if you are considering attending. Out of towners phone Gillian at 937 - 7696 if you need accommodation. Locals please call the same number if you could put up a potter or two.

John will also be giving a slide lecture at the UBC Museum of Anthropology on Friday, May 23 at 7pm. \$5 for non-participants, free to workshop registrants.

"Continuing a Craft Tradition" John Leach will demonstrate thrown and altered kitchen pots based on the strength of English Stoneware country pottery. Cost is \$90, workshop held in Victoria, BC, June 7 & 8, 1997. Contact Meira Mathison, Metchosin Int'l School of Art, RR#1, Pearson College, Victoria, BC, V9B 5T7 or call (250) 391 - 2420.

Creativity Workshop: Transformative Tradition in Art, Saturday, May 10th, 1 pm - 4 pm. Instructor Ramon Kubicek, author of Art & Healing, combines slides of contemporary transformative work and hands-on session of creative play. Fee \$26.75 Contact Surrey Art Gallery at 13750-88th Ave. Surrey, BC. tel. (604)501-5566 or fax(604)501-5581.

## Ongoing Workshops

Mudslinger Clay Studios welcomes new members to their drop-in studio in Gastown. Membership fee is \$25 annually with a drop in fee of \$8 for 4 hours. Call 688 - CLAY for information on hours and technical support.

The Port Moody Arts centre announces "The Clay Studio Program" a drop-in program designed for people who have some experience in clay. Tuesday days and Wednesday evenings. Cost is \$30 for 5 drop ins & volunteer time. Call 469 - 4561 for details on any of the above programs.



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I/we are applying for the following category of membership:

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<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

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Mailing address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

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I/we enclose \$ \_\_\_\_\_

Mail or deliver to:

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Vancouver, BC  
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The membership is for the calendar year ending in December of 1997